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la Chaise, note). Another text was edited by William Bateman in 1814. From Bateman, Montgomery reprinted the poem in his 'Christian Poet,' 3d ed., p. 58 (see *Notes and Queries*, 1st Ser., viii, 110). Robert Thornton's MS. (about 1440) contains a version corresponding in general to the first five stanzas of the Stratford text. Thornton's copy has been twice printed (in Perry, 'Religious Pieces in Prose and Verse,' E. E. T. S., 1867, no. x, p. 95, and in the revised edition of the same, 1889, p. 96). A longer version consisting of twelve stanzas has been edited by Furnivall ('Hymns to the Virgin,' etc., E. E. T. S., 1867, pp. 88-90) from Lambeth MS. 853. The Lambeth version has all the Stratford stanzas. Parts of "Earth upon Earth" have been rather often utilized as epitaphs (see *Notes and Queries*, 1st Ser., vii, 577, viii, 575; 3rd Ser., i, 389, ii, 55; Milledulcia, 1857, p. 258).

A much older English poem on the same subject, with the corresponding Latin ("Terram per injuriam cum terra lucratur"), has been at least twice printed (from MS. Harl. 913),—by Wright, 'Rel. Ant.,' ii, 216-218; by Furnivall, 'Early English Poems and Lives of Saints,' Philol. Soc., 1862, pp. 150-152. There are some striking resemblances between this and "Earth upon Earth," and it is not improbable that the earlier poem inspired the later.

Of the three Latin leonines cited by Dr. Reeves (col. 205)—

Sede se[de]ns ista iudex inflexibilis ista
Sit tibi lucerna lex lux pellissue paterna
A manibus reuoces munus ab aure preces—

the following verses are evidently a translation:

ʒis² is ʒi sete, domes man,
ʒif rihtful dom ʒif ʒow kan;
Wiht ʒin hond tak ʒow no gifte,
Ne for biseeking doi non unriht;
Lawe and lſht is ʒi faderis fel,
Loke on ʒat and deme wel!
—'Rel. Ant.,' ii, 120 (from Harl. MS. 2316).

The second stanza of the Scottish poem printed by Dr. Reeves in col. 206 corresponds to st. i of the "Song" edited by Halliwell,

² For *þ* Wright prints *ʒ* in his extracts from this manuscript.

'Rel. Ant.,' i, 56, from Harl. MS. 3810 (fifteenth century); cf. also 'Rel. Ant.,' i, 233.

Harvard University.
(April 12, 1894.)

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TEAT-YURE.

ONCE upon a time there was a school-mistress whose sense of humor had not been entirely destroyed by the necessity of posing five hours a day as an oracle. In a fit of disgust at the unthinking way in which "facts" are received and spread abroad, she turned suddenly upon her pupils—several of whom had for some time been brandishing their arms and calling, in a stage whisper, "Teacher, teacher"!—and said to them: "Now, children, which do you think is the right pronunciation, *teacher* or *teat-yure*?" And the class, with one voice, unhesitatingly responded: "Teat-yure!"

How could they answer otherwise? Had they not been carefully taught to say *nate-yure*, *fort-yune*, *ed-yucate*—clumsy combinations which they had never heard from any human being outside of the school-room? Were they not forced to the conclusion that the pronunciation which nobody ever uses is invariably the correct one? And, in point of fact, why is *teat-yure* so much worse than *feat-yure*? From the historical and the phonological standpoint one is as justifiable as the other; the two are equally harmonious; and, as for usage, the preference for *feacher*, among cultivated speakers, is scarcely less marked than the predilection for *teacher*.

A hundred years ago orthoepists really attached some importance to the practice of good speakers. Sheridan (1780), Walker (1791), and even Smart (1836) prescribe the *ch* sound in *feature*, *natural*, *nature*, *virtuous*, etc.; and Walker gives the *j* sound in *educate*. But later dictionary-makers have generally been inclined to follow their own arbitrary notions, or the vagaries of their colleagues, rather than the good examples they must have had about them. The best and most recent publications are not satisfactory in this respect. Murray purposely and confessedly gives the preference everywhere to the more artificial forms; the 'Century' dodges the question by

employing avowedly ambiguous symbols, and while the editor himself evidently likes the natural pronunciation best, the characters adopted tend rather to encourage the unnatural one; in the 'International' the phonetic notation is still more misleading, although the real sounds are clearly and accurately described in the introductory part of the volume.

Of all the senseless whims that orthoëpists have tried to impose upon a meek and gullible public, the pronunciations *ty*, *dy*, *sy*, *zy*, in cases like *nature*, *verdure*, *issue*, *pleasure*, are the most uncalled-for and the most contrary to the laws of human speech. The experience of many nations bears testimony to the fact that the groups *ty*, *dy*, *sy*, *zy* cannot be readily spoken, and tend to change either to simple sounds or to more homogeneous combinations. In English they have regularly become respectively *tʃ* (the *tch* in *butcher*), *dʒ* (the *dg* in *badger*), *f* (the *sh* in *fisher*), *ʒ* (the *si* in *vision*). Thus *nature*, *verdure*, *issue*, *pleasure* are and have long been pronounced *nɛtʃə(r)*, *vɛʒ(r)-dʒə(r)*, *ɪʃʊ*, *pleʒə(r)*.¹ The forms *nɛtyúr*, *vɛrdyúr*, *isyú*, *plezyúr* must have been originally either mere arbitrary creations of the would-be orthoëpist, or else ignorant misreadings of the printed words, akin to the childish *mizld* for *mised* and *ɔri* for *awry*.

In a few cases, to be sure, the artificial form has prevailed; but here the *y* is replaced by *i*, forming an additional syllable. *Beauteous*, *courteous*, *hideous*, *idiot*, *immediate* and *odious* are, in the United States, almost universally pronounced *byútɪəs*, *kɛ(r)tɪəs*,² *hɪdɪəs*, *ɪdɪət*, *ɪmɪdɪət*, *ɒdɪəs*. *Righteous*, on the other hand, is always *raɪtʃəs*. *Cordial* and *tedious* are generally *kə(r)dʒəl*, *tɪdʒəs*, but sometimes either *kə(r)dyəl*, *tɪdyəs* or *kə(r)rdɪəl*, *tɪdɪəs*. For *cordiality* there are four forms: *kə(r)dɪəlɪtɪ*, *kə(r)dyəlɪtɪ*, *kə(r)dʒəlɪtɪ*, *kə(r)dʒɪəlɪtɪ*; the last is the usual one in this country, except in Pennsylvania (where the first apparently prevails) and in the states west of the Mississippi

¹ The phonetic characters used for vowels in this article are:—

aɪ=*i* in *kite*, *ɛ*=*a* in *fate*, *ɪ*=*i* in *sit*, *ɔ*=*aw* in *saw*,
æ=*a* in *hat*, *ʊ*=*u* in *hurt*, *ɪ*=*ee* in *meet*, *u*=*oo* in *book*,
e=*e* in *set*, *ə*=*a* in *sofa*, *ɒ*=*o* in *rode*, *ʊ*=*oo* in *moon*.

² *Kɛ(r)tyəs* is occasionally heard. *Kɛtʃəs* is not uncommon in the neighborhood of Boston.

(where all four seem to be common); the preference for *kə(r)dʒɪəlɪtɪ* is strongest in New England and New York, where *kə(r)dɪəlɪtɪ* is scarcely ever heard (although it is not unusual elsewhere). This curious combination, *kə(r)-dʒɪəlɪtɪ*, seems to be a compromise between the natural *kə(r)dʒəlɪtɪ* and the artificial *kə(r)-dɪəlɪtɪ*: it is probably the last survivor of a whole series of compromise forms, such as *byútɪəs*, *hɪdʒɪəs*, *ɪmɪdʒɪət*, *kɛrtʃɪəs*, *kərdʒɪəl*, *ɒdʒɪəs*, *raɪtʃɪəs*, *tɪʒɪəs* (given by Walker in 1791).³

The groups *ty*, *dy*, *sy*, *zy* are often formed by the combination of words in a phrase, such as *don't you know, did you, this year, as yet*. If the expression is a current one, the *y* and the preceding consonant are very often assimilated, although the unassimilated forms are much commoner here than in the body of a word. *Dɒntʃunɒ* and *dɪdʒu* are, indeed, preferred by a large majority of cultivated speakers; but *ðɪsyɪə(r)*, *əzyet* (probably with somewhat palatal *s* and *z*) seem to be more used than *ðɪfɪə(r)*, *əʒet*.⁴ On the other hand, some persons who habitually pronounce *sen-sy-uəl*, *ɛzyə(r)* unconsciously say *ðɪfɪə(r)*, *əʒet*, their attention never having been called to these phrases.

The usage of highly educated American speakers (and principally that of college professors, students, and school-teachers) is shown to a certain extent in the answers to a circular sent out by me, as Secretary of the Phonetic Section, in November, 1893. There were just one hundred and fifty replies, representing seven states west of the Mississippi and all the states east of that river, except New Jersey, Georgia, Florida, and Alabama. The list of words and phrases submitted contained seven examples of *tʃ* or *ty*, six of *dʒ* or *dy*, three of *f* or *sy*, and seven of *ʒ* or *zy*—twenty-three in all—without counting *cordiality*, *courteous*, *hideous*, and *immediate*, which have already been sufficiently discussed. The results will be found in the following table. The figures indicate the number *per centum* of speakers using *ty*, *dy*, *sy*, or *zy* in each case.

³ Sheridan (1780) has *byútʃəs*, *kɛrtʃəs*, *raɪtʃəs*.

⁴ There are also forms *ðɪfɪyɪə(r)*, *eʒyet*, which are not uncommon.

	BOSTON (and vicinity).	NEW ENGLAND.	NEW YORK CITY.	NEW YORK STATE.	PENNSYLVANIA.	NORTH.	WEST.	SOUTH.
celestial	4	9	27	16	17	10	28	19
don't you know	16	17	54	16	50	30	28	11
fortune	12	13	36	16	33	15	28	7
furniture	8	17	27	24	33	20	7	19
natural	4	22	36	16	33	10	7	15
nature	4	17	27	16	33	15	14	7
question	12	9	9	16	50	5	21	0
cordial	8	13	27	8	50	15	50	22
did you	8	26	54	32	50	45	28	26
educate	12	30	36	24	50	15	7	7
gradual	20	26	18	16	50	5	28	15
soldier	8	9	9	0	17	5	0	11
verdure	12	17	27	16	50	5	28	11
issue	0	0	0	8	0	0	0	4
sensual	4	0	0	8	0	10	7	7
this year	39	70	73	46	67	60	57	60
as yet	57	61	73	54	83	75	65	60
azure	8	4	9	8	17	20	21	22
casual	16	9	9	24	50	40	14	37
glazier	8	0	9	32	33	20	35	19
it does you good	43	48	54	54	83	50	57	52
usual	12	17	0	24	50	35	21	26
visual	16	22	9	32	50	30	28	26

To obtain a rough estimate of the practice all over the United States, I have made a general average of the foregoing figures, giving, however, three times as much importance to the North as to any other division:—

WORDS.

tʃ: 83½% ty: 16½% tʃ: 72% ty: 28%
 dʒ: 82½% dy: 17½% dʒ: 64% dy: 36%
 ʃ: 97½% sy: 2½% ʃ: 41% sy: 59%
 ʒ: 77% zy: 23% ʒ: 41½% zy: 58½%

PHRASES.

The difference in treatment between the sy and the zy series is noteworthy. Perhaps it would have been somewhat less striking if I had used the common words *pleasure* and *treasure*.

In drawing inferences from these percentages, we must bear in mind two facts: in the first place, the persons consulted were mostly teachers; and, secondly, my calculation is based on their own uncorroborated testimony.

I think it would be safe to say that if the whole body of educated speakers in our country could be examined, without knowing it, by competent phoneticians, the proportion of ty, dy, zy (and sy in phrases) would be considerably smaller than that shown in my tables. But even accepting the figures as they are, do they not justify us in demanding that the early education of our children be relieved of some of its unattractive and unnecessary *featuryures*?

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FRENCH PHONETICS.

- I. EDUARD KOSCHWITZ: *Les parlers parisiens* d'après les témoignages de MM. de Bornier, Coppée, A. Daudet, Desjardins, Got, d'Hulst, le P. Hyacinthe, Leconte de Lisle, G. Paris, Renan, Rod, Sully-Prudhomme, Zola, et autres. *Anthologie phonétique*. xxxii, 147 pp. Paris-Leipzig: H. Welter, 1893. Price, fr. 4.50 (m. 3.60).

THE best and most interesting parts of this valuable publication seem to me to be the introduction (thirty pages), and the notes preceding every phonetic text, informing the reader about the life and birthplace of nearly every one of Mr. Koschwitz's authorities, recording a few remarkable features of individual utterance and pronunciation, and stating exactly the time when, the manner in which, and the particular circumstances under which, his authorities—the different writers, poets, scholars, orators, and actors—happened to present themselves to him as subjects of phonetic observation. The learned professor of Romance philology at the University of Greifswald begins his introduction by quoting the well-known verses of the Artesian *trouvère* of the twelfth century, Quene de Bethune:

Por çou j'ai mais mon chanter en defois,
 Que mon langage ont blasmé li François,
 Et mes chançons, oiant les Champenois
 Et la contesse, encor dont plus me poise,
 La roïne ne fist pas ke courtoise,
 Qui me reprist, elle et ses fuis li rois;
 Encor ne soit ma parole françoise.
 Si la puet on bien entendre en françois.
 Ne cil ne sont bien apris ne cortois
 Qui m'ont repris, se j'ai dit mot d'Artois,
 Car je ne fui par norriz a Pontoise.